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# The AUTHOR & JOURNALIST

MAY, 1943

20 CENTS



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## MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

AFTER you have read "So Much to Write About!" in this issue, I think you will agree with me that *The Author & Journalist* has not published a more inspiring article in a long time. Mrs. Bell, who never hesitates to go afield for material (as our cover photograph suggests), is a very interesting person. I asked her for additional information for this column, and she wrote me—

"In private life, I am Mrs. Don Bell and (as I often say) I am that *before* I am L. P. B. . . . that is, my home and family have always been and always will come first. It was through working with my little girl in the Bell kitchen that I came to create my first book—a cookbook for children, named for her. She loved it, and delighted making things from it, so I started to submit the manuscript to publishers. It went to 17 before it was accepted by Coward-McCann, but the subsequent reception proved its worth.

"In the meantime, the writing bug had struck deep. I did a series, 'Kitchen Adventures for Little Cooks,' for *Junior Home Magazine*, and began to write short juveniles for church school papers because my own youngsters were continually suggesting story ideas. Although only four of my books are regular juveniles, I have also done three advertising ones that were used by Santa Claus in department stores at Yuletide. I did one that Sears stores throughout the country distributed. . . .

"You ask about my regular quota of production, and that is a puzzler because I have so many interruptions, since (like many other writers) I combine homemaking and writing. For instance, I stir up a gingerbread, set alarm clock to tell me when it should come out of oven; and so, although I am at my desk by 8:30 or 9:00 every morning, I leave it again and again during the day . . . to prepare lunch . . . to fold a few bandages . . . to dig in garden . . . to accompany my husband . . . to entertain a soldier or two. But I know that I am being conservative when I say that month in and month out my daily wordage averages 3000. Actually, if I told you the number of manuscripts I have out

at present, I am afraid even you would think I was exaggerating!

"I *really write* instead of wasting time wondering about it, and one of my firm theories is that if a person does his or her best to create a manuscript, he should place it even though it may take a long time and require revision. I think that junking material has a bad psychological effect on *most* people. Long, long ago, I had enough rejection slips of all colors and sizes to paper the Pennsylvania Station, but it takes more than few of those pesky things to get a real writer down, I think.

"I'm a New Yorker, and we came to Arizona from a suburb of Buffalo, where Mr. Bell was in the mushroom business, 9 years ago. He had arthritis, our son had asthma, our little girl t. b. And so there were hard times for the Bells for a time, and the old typewriter really clicked when I wasn't taking care of one or the other of my grand family! But they were most cooperative, and we always have pulled together so. . . . We are now natives and in Arizona for good with our roots going deeper all the time."

Mrs. Bell's latest book is "Parties in Wartime" (Fleming H. Revell Co.) It is the third of her party books. Concerning it, she remarks, "Many of the stunts and games dealing with military things were tried out on our son (in army air corps and now overseas) and his friends last summer, as he was at the local air base for some time. We had lots of fun working games out."

Addresses of the numerous markets which Mrs. Bell mentions will be found in the latest Quarterly Market List (March).

I had a professor of political science as a bus companion the other day. We didn't linger over legislative topics, in respect to which we had fundamental differences of opinion, but passed on to detective fiction, and made a pleasant hour of it. He reads Erle Stanley Gardner's Perry Mason stories, of course—and likes them. Which leads to the observation that the June A. & J. will contain an unusual and very helpful letter from Mr. Gardner. That issue will have, too, the winning entry in the contest, "Should a Writer Strive For Originality?" The inquiry of a reader, noting Mr. Gardner's repeated use of various plot ideas, suggested this contest.



### HIGH SCHOOL PLAY

This is a scene from "Plane Crazy," three-act comedy by Dorothy Rood Stewart, published by Row, Peterson & Co. Non-professional groups pay a royalty of 1/6th of receipts, \$25 maximum, for one performance. "Checking the Play For Faults," and play market list, are presented on pages 8-10 of this issue.

## THE AUTHOR & JOURNALIST

Founded, 1916, by Willard E. Hawkins

Published Monthly at  
1837 Champa Street, Denver, Colorado

John T. and Margaret A. Bartlett, Editors  
and Publishers

David Raffelock, Associate Editor  
Student Writer Department, Conducted by  
Willard E. Hawkins

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. Copyright by the Author & Journalist Publishing Co. Printed in the U. S. A.

SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

Vol. XXVIII

MAY, 1943

No. 5

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## LETTERS

### Tops

A. & J.:

I've just finished knocking out the third successive love yarn based on the eight points set down in Willard E. Hawkins' Student Writer Department in the February number of A. & J.

To me, that is the neatest structure plan that has ever come before my tired eyes, and I've searched many an hour looking up such things. It is completely tops.

WILLIAM S. SULLIVAN.

Savannah, Ga.

•

### Chivalrous Males

A. & J.:

Whatever happened to the male section in "Does Marriage Help—or Hinder—a Writing Career?"

Here I thought I was really going to have the lowdown on a choice topic. And what do I read? A string of female "aw-thers" spouting, "If I were only single again!" How about us bedeviled males who are tied to dames who days on end make social engagements for the evenings, pulling us away from our typewriters when we are steamed up to do our best work? Have all the men gone off to blast the Japs?

CHARLES BROTHERS ANTHONY.

913 Austin,  
Kalamazoo, Mich.

► It is true that the women monopolized this contest, both in entries and the published material. The A. & J. staff offers three possible explanations; 1) the topic interested women more than men; 2) the men were away fighting; 3) the men were too chivalrous to indulge in recriminations, perhaps having plenty of grievances but heroically maintaining a gentlemanly silence.

•

### Photos Wanted

A. & J.:

I am a beginning free-lance writer. I am interested in obtaining good photographs, suitable for publication, on the following subjects:

Hurricanes, Walter Johnson, Koala Bears, Firearms (old and unusual ones), Johnny Adams (the jockey), General Frederick Funston, Flying Fortress Bombers, "Last Supper," Walking, Lightning, Taylor Brothers (famous evangelists), Captain Cook.

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MELVIN L. HAYES.

524 No. Fourth St.,  
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•

### No Back Pattering!

A. & J.:

Tuesday Writers of Tulsa is a hard-working, serious group. We meet every other Tuesday from 12 noon to 4 p.m. at 702 S. Cheyenne, Apt. 402, for the present. Ordinarily, we meet at the homes of different members but because of transportation problems one member has graciously offered her apartment for steady use.

We have no dues, no officers. Anyone who is interested in writing is welcome to attend the meetings. We serve no food because the hours we spend together are too precious to allow any part of them for social use.

Many of us are selling, some steadily, some occasionally. Manuscripts are read and criticized and the kid gloves and back pattering are left at home. If a manuscript deserves praise it gets it but it also gets straight from the shoulder criticism. Each member rejoices in the success of every other member. The club is entirely free from petty jealousy and back-biting. We feel it is unique in that respect.

Our group includes writers of all types of material. So—if you are interested in writing, any kind, come and spend a Tuesday afternoon with us and go away treading on air with your hopes renewed.

Mrs. L. W. Bennett is our founder and leader. She has asked me to write this in behalf of the club. If anyone living near Tulsa wishes further information write to

GENIE GREIDER.  
(just a happy member)

1128 E. 20th St.,  
Tulsa, Oklahoma.

# THE AUTHOR & JOURNALIST

May, 1943

## III SO MUCH TO WRITE ABOUT!

. . . By LOUISE PRICE BELL

"WHERE do you get the material for your articles?"

That is a question that I've been asked scores of times, sometimes by interested non-writing friends, very often by embryo or even bona fide writers. I can understand the query perfectly when put to me by a layman, understand it (though not so thoroughly) from the lips of a beginning-writer who hasn't yet developed an all-important "nose for news," but understand it not at all when put to me by a working writer.

For a true writer should sense that raw material is crowding closely around him no matter where he lives, works, plays, vacations or travels. It's as ever-present as the air we breathe . . . and much more compelling and potent. In my own case, I sometimes secretly wish that the article possibilities weren't always so great . . . that there would occasionally be a slump in them to give me time to catch up with the ones in my mind. But that time will never come, I am sure, and although I work long hours at my desk and am not a dawdler at any time, I'm sure I'll never get on paper more than half of the articles I want to write. And that is why one of my favorite expressions is: "Now, if I were only twins, I could really turn out some articles."

Because I know that many sincere writers have difficulty in sensing the raw material that is within their reach, I'm going to be very personal in an attempt to open their eyes to their close-at-hand material. Practically all of my writing, with the exception of juvenile stories, is non-fiction. But I have written just enough fiction to know that the same circumstances govern both fact and fiction. There are as many people and as many circumstances of all kinds in the world as there are ideas for articles . . . and many a corking story plot is as close as your Hannah-by-the-day . . . provided she hasn't taken a Defense job and left you stranded. And even therein lies a story!

Let's begin with the home. Our house is typical of the Southwest region in which we live, and because I think it's a good idea to have one's home conform to the particular section in which it is located, I took pictures of the various Western furnishings, wrote my copy about them and "Use A Decor Suitable to Region" appeared in February *Holland's*. We had two tables made so that they would fasten together for extra guests; they were very inexpensive and practical and after using them we felt that others would like to copy the idea. "Double Duty Tables" was the illustrated result.

With a little gay paint, dime-store brushes, and ten cents worth of orange oilcloth for a jolly valance over a green kitchen curtain, we turned our kitchen from a drab room into a lively one. The cupboards looked gay and roomy with glass jars and orange tops against the green cupboard-linings and I felt sure other homemakers might like to do the same stunt. "All For Two-Bits" pleased the *Farm Journal* editor and a sizeable check pleased me as much as my colorful kitchen—which cost only two-bits to bring to life!

A made-over cot, a recovered and repainted card table, the arrangement of plates on fireplace that called forth comments, a door which we painted with Mexican designs, bedroom furniture which we gave a pickled-pine finish for less than a dollar, all these were the raw material for articles aimed to help the homemaker. Pictures accompanied them all, and lest that frighten you, let me add that the kodak I use for all the pictures is 24 years old, and a wreck in appearance. I take pictures at night, with no elaborate paraphernalia; just 200-watt bulbs screwed into our bridge lights. I don't even use flash-bulbs; but the pictures reproduce perfectly.

(Articles above were purchased by editors of *Home Desirable, Family Herald and Weekly Star, Perfect Home, Holland's and Poise.*)

Every woman writer who dovetails homemaking, cooking and writing, as I do, has a wealth of raw



THERE ARE INTERRUPTIONS  
Louise Price Bell at her desk. Tucson, Arizona, is her adopted home town.

material right in her kitchen—and I don't mean food, either! "Carrot Convert" formed the nucleus for a piece on carrots, with a health angle (published in *Health*.) "Bread Crumb Uses" "Cookies for Rookies" and "You Don't Knead It," all had thrift and timeliness at their cores and so were promptly accepted by home-editors. (*Capper's Farmer, Southern Agriculturist, American Agriculturist*.)

My first book was born of wanting to help my own little girl to enjoy cooking, and "Jane Louise's Cook Book" has enjoyed a fine success as has "Kitchen Fun" planned for the same purpose. Another juvenile dealing with food and aimed to help children to like all kinds was really instigated by our youngsters' imaginary playmate, *Bilo*, who plays an important role in the story. (Both this and "Kitchen Fun" have been done in Braille.) Still another juvenile is nothing more than the story of our own little girl's serious accident and subsequent lengthy convalescence, the interesting things we found to do, and plan. It was aimed for sick-a-bed children and, probably because based upon actual experiences, has helped many through what might have been a boring time. That material was close at hand, in a hospital for months with the little girl about whom it was written. And it shows how even tragedy can furnish raw materials for the earnest writer.

A writer who has children, or whose friends have children for her to know and understand, has a rich storehouse for articles. "Happy Meal Times" which recently appeared in *Everywoman's Magazine* is a piece that could be written by any normal writer-mother who realizes the importance of pleasant meal times. "Finicky Eaters" and "No Fussing Allowed" would fall in the same category; both are about the folly of allowing children to develop finicky tastes in food. "Casual Parents," "Mothers By Proxy," "Children and Budgets," "Children's Gardens" all tell in their titles what the articles are about—and all of them almost "wrote themselves" after I observed in different parents, the various types of young girls with whom parents leave their children, the money situation in our own and other homes, and the gardening urge in small fry. (These articles appeared in *Baby Talk, This Week, California Parent Teacher, National Kindergarten Association and Health*.)

Hardly more than a cursory study of juvenile sick-rooms will offer ideas galore. Several articles, including "Keep The Convalescent Child Happy," "Attractive Sick-A-Bed Trays," "When Andy Is Sick," and "Check Yourself, Mother," were eagerly accepted by readers of *Hygeia, Health, Catholic Woman's World*, and *National Home Monthly*. Yet none of them had any information that was startling . . . instead simple, practical ideas of things to do and ways to do them, tips on keeping juvenile morale high, and other points a harassed mother might welcome at sick-times.

Even an operation resulted in some bang-up articles when I arrived at sitting-up-at-my-desk-time. "I Had A Big Cut" sold on its first trip out. "It's Not The Patient . . . It's The Visitors" brought fan mail galore. "How Long Do You Stay in Sick Rooms?" and "Prescription for Quick Recovery" all begged to be written. Yet they were nothing but the smoothed-down raw material all about me during a six weeks hospitalization. Most of them had some human psychology mixed in with facts, since illness makes wide use of that element, or should, if recovery is to follow in a rapid manner.

After you have exhausted the ideas in your own home, or better still, while you are exhausting them, don't overlook the material in your friends' or neighbors' homes. Everyone either has scads of ideas or so ignores possibilities that the ignoring peps you



"Oh Goody! Now I can write an article for Hygeia!"

up to an article. That's what happened to me after visiting a home where heavy curtains shut out a lovely colorful garden. I dashed home like mad to write "Bring Your Garden Indoors" which *Poise* immediately published in a spring issue. On the other hand, a young bachelor with smart ideas had created such an attractive room with one turquoise-blue wall and matching oddments about the room that "Bachelors Have Ideas, Too," with two pictures, found a welcome with *Home Decoration*. And another living room with a bamboo wall made entirely of inexpensive porch screens also furnished me material for "Bamboo Screens Are Decorative" in a recent issue of the *Los Angeles Times*.

My husband claims (and rightly, I suppose) that it has always been cheaper for us to take a vacation-trip than it was to stay at home. There is no question that from the time you leave your own garage until you nose Old Faithful back in again (or did, in the good old days of tires) the raw material for your profession almost smothers you. For example, en route to and from the San Francisco Exposition a few years ago I gathered material for articles on Fisherman's Wharf at Frisco, cable cars, Big Basin, Carmel-by-the-Sea, Seventeen Mile Drive, Carmel Mission, a sardine cannery, Capistrano, and date growing. All of these appeared within six months and more than paid our expenses, yet the material was assimilated as a part of a pleasurable vacation trip. (These appeared in *Queen's Gardens, Ford News, Dodge News, Motor Topics, Catholic Home Journal, Highway*.)

From another trip to the West Coast I came away with such articles as "Something Doing At Jane's House," based on an afternoon with Jane Withers and her mother (*Better Homes and Gardens*); "Cinema Canines" (*Christian Science Monitor*); "Hollywood's a Doggie Town" (*Movie Mirror*); Deanna Durbin as "Girl of the Month" in *Good Housekeeping*; "Through the Day with Shirley" in *Dodge News* and "The Food's The Thing" which told readers of *Home Desirable* how food in the famous Brown Derby is prepared.

Besides major articles there are always interesting facts that one picks up en route and which will

make salable fillers which will bring a higher price if accompanied with snapshots. Such material is the statue of Popeye in the spinach center, a billboard near Deming claiming it has the purest water in the world, any *oldest* or *smallest* or *tallest* object. I've sold countless filler pieces like these to *Grit*, *Catholic Messenger*, and many others.

But we don't have to travel to find raw material; there's plenty of grist for our writing mills right in the town or city or hamlet in which we live. I happen to live in the Southwest; you may live in New England or the Deep South or the Northwest . . . it doesn't make a whit of difference! I can't tell you what you can write about, but I can say that I know you are surrounded by plenty of ready-to-be-told facts.

I've written several articles about the Southwest desert, its characteristics and charm. A rodeo article—"Ride 'Em Cowboy"—was purchased by *New York Times*, "Desert Wildflowers" and "Yuletide In the Desert," by *Ford News*. "Pansies in the Desert," by *Woman's Home Companion*, "Garden In The Desert," by *American Home*, "Dude Ranch Vacations," by *Catholic Woman's World*. "Health Defense in the Desert," by *Successful Living*. The pansy and garden articles told of what could be done if a community worked together for the good health of all. "A Mexican Fiesta" and "Manana Land Foods" dealt in entirely different ways with the Spanish type foods used in this section, and were published in *Practical Home Economics* and *American Cookery*. "Something New Under The Sun" informed the readers of *Successful Living* of the sunshine schools in this section, and visiting them was a pleasurable experience.

"Are You A Friend In Deed?" was reprinted in *The Woman* from *Better Homes and Gardens* and has brought more fan mail to my desk than any other two articles I have written. Yet you could have written it as easily as I, for it is nothing but a recap of the thoughtful considerate things we can all do, if we think about them. It's a plea for more attention to "little things" than to the big showy ones . . . a simple article.

"Don't Put Your Foot In It!" which appeared in *Hygeia* a year or two ago came into being when my

young son asked me if I'd have his bedroom slippers cleaned and the cleaner acted bewildered at the idea. It started us discussing the comparative cleanliness of suits and dresses and slippers. I asked our physician of the possibilities of infection through these slippers, and eventually got into a bit of interesting research.

"Voodoos and Hoodoos" was the outgrowth of overhearing two women of superstitious natures who sat behind me on the bus one day. "True Patriotism," which appeared in *Young People*, was a rebuttal to the conversation of several Red Cross workers.

We're a fun-loving family, in the simplest sort of a way. We enjoy our friends, like to have them share our food, our games and our fellowship, so it's only natural that we have—over a period of time—originated countless games and stunts. Our youngsters have shared with their parents in this social pleasure and thus party after party has almost written itself. Through such collections my three party manuals have come about. Many of the party articles have appeared in home magazines, then later been released for book publication where they have enjoyed rather wide reading. Yet the material included in all of these dozens of parties and games and quizzes was right at hand; it was nothing that I had to search out.

If you think that you have to hunt for material, that you have to search for ideas, then it seems to me that you aren't alert and on the job for what you have right around you. If you are particularly interested in some specific phase of article writing, you will find that in that very phase your surroundings are rich. I prefer to write home-articles but because one article leads to another and I always see the possibilities of that type, I often have to mentally close my eyes to some that occur, while working on other things. The notations I make cry to be developed and I long to do that very thing and do it as soon as I finish correcting proofs or whatever urgent business is at hand. And by that time a half dozen other article-ideas have cropped up.

What do people mean, I wonder, when they ask: "Where do you get the material for your articles?"

## III FACT-WESTERNS

By LEE FLOREN

IF you are a tyro attempting to break into the Western story magazines, it would pay you to write Western articles. These are the feature stories one sees, usually dealing with some famous—or infamous—character in Western history.

These articles are comparatively easy to write. They are easier to sell than a story. Seasoned writers do not bother to write them—they don't bring in enough money. That eliminates the competition of the professional author. Then, these articles do not need a plot—they are written like a feature story in any newspaper—and plot is sometimes the neophyte's downfall.

I have been writing fiction for the Westerns, the sports, and the air magazines for three years, and, in that time, I have ground out fact-articles for the Western mags on the side. To date, I have never written one that I have not actually sold. Here is the way to get your material and write your article.

Go to your local library. Look up all the books

dealing with the historical West. Usually, the best way to hit a market is to write about a comparatively unknown, yet worthy, character in Western history. But, in these books, you find a character you would like to write about.

Read about him. Take notes on his life, his career, his escapades; his birthplace, his whims, his fancies. But don't copy anything verbatim from the books. Get your notes—all the notes you can.

Then take these notes to your typewriter. Forget that you ever read anything about your hero. And, from your notes, reconstruct the story—tell it in your style and in your own way and in your own words.

Put a little action into it—spice it with drama and humanitarianism. Open with a good fast scene; some scene of stress, of strife. Then, when your narrative-hook has snagged your reader—or your editor—feed him little pieces of the story, seasoned with fast action-writing and drama. He will gobble it up . . . and send you a check.

Your article should run somewhere between 600 and 2000 words. The most popular length with the editors is around 1500 words. Your check must, therefore, be small. My checks run between six and 20 dollars. But when you sell four or five a month it keeps you in cigarettes. Or pays the rent.

There is quite a demand for this type of material. Payment is made on acceptance or publication. Rates vary between one-half a cent to a cent a word.

Write them under your own name or a nom-de-plume. You will find many interesting topics to write about. Mining towns, ghost towns, famous Western lawmen, infamous gunmen, cattle ranches, sheep, trail-drives, cowtowns, Western animals—all these are interesting subjects.

Study the fact-articles printed in various Western magazines. Find out what each editor wants. Then, slant a story his direction. If you have anything important to say to the editor, drop him a brief note with your manuscript. If you have not, don't write anything. Editors are busy individuals.

But don't sit around and look at your typewriter and hope your article does not come back. Write another article and another—and still another. For, with even average writing ability, you will be sure to hit soon. And when you do hit, your check will not be big but, if it is your first check—

The first check is the sweetest!

(Many of Mr. Floren's fact-Westerns appear under the pen-name, Brett Austin. He is a Californian.)

## ||| CHECKING THE PLAY FOR FAULTS

. . . By CLIFFORD M. MONTAGUE

THERE is no logical reason why the creator of a work of art should not be its most competent critic—provided the artist knows what to look for when he sets about to criticize, and provided he will be honest with himself.

He should learn to base his judgment on exact knowledge rather than to trust instinct. The instinct of dramatic construction is well enough in its way, but the playwright should remember that dramatic instinct is basically emotional, and emotion should have little or nothing to do with critical estimation.

He should learn not only to decide what should come out but what should be left in; otherwise he will have not a better drama than the one with which he started but merely a different one.

Like all critics reviewing a new play, he should learn that the first quality to be considered is *entertainment*. This is to be modified, of course, by the type of play, but entertainment value ranks high as a criterion of whether a play is good or not: in fact, in straight drama it is all-important; in farce, it is almost the sole criterion; in tragedy, it still is necessary though somewhat overshadowed by other qualities.

Now, to be entertaining in a drama, the playwright must amuse, and this can also mean, move. It may be that a play can move one to tears as well as to laughter—many people, in fact, demand this in a drama if they are to feel that they have been well entertained. Entertainment can also mean action, excitement, mystery or danger. All of these things, singly or combined, help to make a play entertaining. Often characterization can make a play entertaining when the work lacks any of the above named qualities; consequently, in his work, the playwright must never overlook or forego the chance to make his characterization as strong as possible.

The playwright-critic should remember that audiences often judge a play by its effect on their emotions, or by its satisfaction of their intellects. For instance, how many times have mystery plays been spoiled emotionally because, intellectually, there was a flaw in some incidental part, its logic or action. Thus it can be seen how important it is that all parts should be logical as well as emotional. One of the by-products of entertainment should be the ability of a play to entertain consistently throughout, not simply in spots. If any one part is boring, or

illogical, it is apt to spoil the rest of the work. A criticism that a play is poor because of this reason would be a valid criticism. Often, when this happens, the spectator's mind loses sight of the play in its entirety, and dwells on the poor spot, wondering why an incongruity has been allowed to ruin an otherwise good piece of work; when again the attention can be fastened on the play, much has been lost and the final effect on the spectator will be this: he will wonder why the play suddenly lost all appeal.

There are other elements of entertainment the playwright-critic should take into consideration. One is freshness of material or theme, or its handling, as well as motivation and respect to modern technique. It is scarcely entertaining nowadays to use asides to show the thought of the characters—but it was fresh treatment of the old aside which was accomplished with the use of masks that Eugene O'Neill used in his play "The Great God Brown."

Another important quality is honesty—and this means honesty of treatment, motivation, suspense and logic. It would not do to have a great play on a modern theme treated as were the melodramas of older days. The work would be spoiled because it was not honest to the times or the ways of thinking of the present-day world, and its motivation would be faulty because it would be based on a wrong premise of logic. In other words, believability is a part of a play's honesty of treatment. Thus, along with entertainment, plays should contain honesty, freshness of treatment, smooth and plausible motivation, emotional effect, suspense and logical development. Even plays that are basically propaganda, that contain "messages," philosophies, isms, politics and social theories, must contain the qualities of good playwriting or else forego serious consideration as drama. It is no longer sufficient that a play's theme be its most important part.

There are still other criteria to be considered in play criticism. The playwright, in judging his own work, should ask himself: "Is the stage dressed to make an effective picture? Is the furniture used in a way which assists, rather than hinders, the action? Or is the stage cluttered up with useless odds and ends—of people as well as properties?" Also, should the play be so contrived or written that the author had to include special business on lighting effects, he should ask himself: "Do the effects blend har-

moniously and effectively and unobtrusively into the actions of the play? Or are any of the effects so obvious, or do they call so much attention to themselves, that all attention to the play is lost?"

He should ask himself if the stage business is proper, that is, if all entrances and exits are positively timed and placed to give their greatest effect. All of them should be logical, and not even one character should be injected into or taken off the stage simply because he was or was not wanted at the time. Also, there should never be so many characters in the play, or on the stage at one time if in the play, that the audience cannot keep each one in a mental pigeonhole, and always know his purpose and reason for being. If too much happens to or between too many characters, the audience will regard the play not as an aspect of life being portrayed for their benefit but simply as an invention on the author's part—and so will disbelieve in it altogether. The playwright must contrive his characters to be needed on the stage and off it in proper time. He cannot very well have one character telephone another at the opposite end of town, and then logically have the person called come on-stage two or three minutes later.

There are other questions with which the dramatist must concern himself to judge adequately his play's

faults: Is the tempo of the work just right so that it helps the progression, or does the action drag at any time? Are the dialogue's laugh-lines—or the action if the work is a play of situation—too close together to be followed intelligently and fully by the spectator? Is the pace of the work in keeping with its general idea or type? (Farces can be fast and furious; comedies move briskly; straight drama, more slowly, and tragedy very slowly but majestically.) Is the characterization complete? Are all the persons in the play portrayed? Are all movements and actions on stage logical or done at random? (Remember, there must be definite reasons for each and every movement made in the play.) Are the speeches so written that an actor will not stumble over them in his delivery of the lines? Are too many sibilants used? Are words with vowel and consonant likenesses placed in too great proximity? In a play, alliteration is far from artistic.

The writing of a good play necessitates not only good construction (which is best done from a scenario—or outline—first) but good critical analysis afterward, as well as good and hard work in rewriting. The playwright who can learn to criticize and steel himself to honest criticism of his own work, has decided sales advantages over the artist who must leave all criticism to others.

## THE AUTHOR & JOURNALIST'S HANDY MARKET LIST OF

# PLAY PUBLISHERS

### WITH LITTLE THEATRES AND THEIR CURRENT WANTS

**Baker Company, (Walter H.),** 178 Tremont St., Boston, Mass. (Average 100 plays yearly). Publishes all kinds of plays. Buys outright, usually at minimum of \$25 an act. Infrequently on royalty basis. Increased demand for plays with all-women casts. Call already being made for post-war material having to do with world peace. Plays not required to have had performance before submission. Reports in two to three weeks. Theodore Johnson, editor.

**Banner Play Co.**, 519 Main St., Cincinnati, Ohio. (Not more than 10 plays in 1943, because of war and shortage of material for printing.) One-act plays, comedies, farces, etc., using more women than men characters at this time; three-act plays, comedies, farces, etc., using more women than men characters, or even all women; monologues, minstrel, and all kinds of entertainment material. Buys outright, paying from \$25 to \$500, depending on worth of material. Also pays on royalty basis, 10% royalty on plays published as non-royalty plays; 10% of the copy sale price. "On regular royalty plays we pay to the average author 40%; to special authors, sometimes as high as 50%. Thus, royalty splits 40% to author, 40% to the publishing house, and 20% for advertising." Royalty plays are published from \$5 to \$50 royalty. Better plays should be tested, but company has testing groups in various parts of the U. S. Reports made to writers in from three days to two weeks. "We can look over any play the same day it comes in, if it looks good." Jerome M. Beach, editor.

**Beckley Cardy Co.**, 1632 Indiana Ave., Chicago. Publishes books of entertainment material, principally for schools, is not greatly interested in the purchase of play manuscripts. "Only specialized manuscripts would interest us," says J. C. Sindelar, president.

**Bugbee Co. (The Willis N.),** 428 S. Warren St., Syracuse, N. Y. (Ordinarily 5 or 6 plays yearly.) Publishes three-act comedy dramas, making outright purchase. Does not require testing performance before submission. Reports usually within a month. Willis N. Bugbee, editor.

**Catholic Dramatic Movement,** 325 E. Kilbourn Ave., Milwaukee, Wis. (15 to 20 plays yearly.) "At present, because of war conditions, we are not publishing any new plays. Because of shortage of men, mixed casts are just about impossible. Normally, we are interested in all kinds of clean entertainment." Outright purchase, also royalty terms. Rev. M. Helfen, editor.

**Dodd, Mead & Co., Inc.**, 432 4th Ave., New York. Publishes plays only by such well-known authors as Bernard Shaw, etc.; yearly "Best Plays" series, edited by Burns Mantle, yearly "Best One Act Plays," as selected by Margaret Mayorga, and plays for young people. Frank C. Dodd, editor.

**Dramatic Publishing Co. (The)**, 59 E. Van Buren St., Chicago. (30 to 40 plays annually, all kinds suited to amateur performance.) One-act, full length, preferably with only one set, simple interior (with more women in cast than men, not over two or three men in casts for the present.) Buys outright and on royalty basis, rate of payment varying with type of play, cast, theme, market, etc. War has increased demand for more plays with all women casts, plays on war effort and patriotic themes. Testing before submission not required, as publisher usually has them performed before publication. Reports in two to four weeks.

**Eldridge Entertainment House**, Franklin, Ohio. Publishes plays and entertainments for schools, churches, rural groups, dramatic clubs, etc., buying outright at variable rates. Testing before submission not required. H. C. Eldridge, editor.

**Fitzgerald Publishing Corporation (The)**, formerly at 14 E. 38th St., New York, was taken over some years ago by the office of **Walter H. Baker Co.**, 178 Tremont St., Boston.

**French (Samuel)**, 25 W. 45th St., New York. Some plays bought outright; others handled on commission basis, the kind of proposition offered depending entirely on material submitted. Does not require that plays have had testing. Charges reading fee of \$2 on short MSS. (up to 30 pages), \$4 on longer ones (over 30 pages). Playwrights should request rules for submitting MSS.

**Gillum Book Co.**, 2113 Lexington, Kansas City, Mo. (About 50 plays yearly.) Publishes all kinds of home economics material, buying outright at an average of \$25 for all plays accepted, in one or two scenes, 3000-5000 words, or running 20-30 minutes. Present demands for nutrition plays, health plays, first aid, renovation of garments, etc. Publisher judges submitted plays' theatrical possibilities, does not require testing before submission. Accepts or returns within one week after receipt. Mrs. G. N. Gillum, editor.

**Greenberg, Publisher**, 1400 Madison Ave., New York. (Two volumes of 25 plays each yearly.) Anthologies of non-royalty one-act plays, submitted for specific projects, such as one-act, adult plays, that have won substantial prizes, being bought in early 1943. Outright purchase at rates arranged with author. Good war plays accepted, but no stress placed on them. Testing before submission preferred. Reports in three to four weeks. Frederick Drimmer, editor.

**Hardin Co., (Ivan Bloom)**, 3806 Cottage Grove Ave., Des Moines, Iowa. Mainly one-and-three-act plays for schools and community groups, non-professional, avoiding sophistication, profanity, difficult staging, anything which would bar production where facilities are meagre, and anything in character which would make it objectionable to school and religious leaders in small communities. Buys outright at rates depending on length of play, on publisher's existing stock of that particular type of play, current popularity of such a type, and so forth. Also pays on royalty basis, varying terms, but generally 50 per cent of royalties collected on productions. War-time demands are for one-acts and short skits, with heavy demand for patriotic themes; in three-acts, demand is for themes that avoid war. Reports usually within 2 or 3 weeks, but sometimes during cataloging or busiest order season, 5 to 6 weeks. Testing before submission not required. Ivan B. Boyd, editor.

**Little, Brown & Co.**, 34 Beacon St., Boston, Mass. Rarely publishes single plays, usually not interested unless the play has been successfully and professionally produced.

**Mid-West Play Co.**, Cedar Rapids, Iowa. Comedy, farce and mystery plays for high school and other amateur groups. "In addition to these," writes E. J. Hener, editor, "we need timely one-act plays." This company buys all material outright, paying cash on acceptance and reporting "usually within one week."

**Northwestern Press**, 2200 Park Ave., Minneapolis, Minn. (60-75 yearly.) One-act and full-length plays suitable for high schools, colleges, churches, little theatres, and amateur groups. Comedies preferred. Present need—strong dramatic one-act plays. Also, publishes skits and various types of entertainment. Suggest that authors write for catalog. Buys outright at rates depending upon estimated sales value of the material; also, on royalty basis. Testing not necessary before submission, but an advantage to the author. Reports in approximately two weeks. L. M. Brings, editor.

**Penn Play Co.**, 1617 Latimer St., Philadelphia. Publishes one and three-act plays, in one simple set, suitable for production by young people's groups, schools, churches, and little theatres, buying outright according to arrangements made with author. At present, requires cast of most or all women. Does not require testing before submission. Reports within two or three weeks. William K. Harriman, editor.

**Random House, Inc.**, 20 E. 57th St., New York. (About 10 plays yearly.) Plays of every variety which have achieved metropolitan production, on royalty basis, on terms in accordance with standards established by the Authors League of America. Requires that plays have had testing before submission. Reports within two or three weeks. Saxe Commins, editor.

**Row, Peterson & Co.**, 1911 Ridge Ave., Evanston, Ill. (15-20 plays yearly.) One-act and three-act plays for high schools, colleges, churches—the general non-professional field. Best guide, as to suitability of a play for any of these groups, is to judge audience reaction in such circumstances—reaction that the playwright has observed. Buys outright, paying upon acceptance an amount in line with publisher's estimate of play's worth for the specific market, also on royalty basis, at rates which vary slightly, as the matter is taken up with the playwright in each case. War has increased demand for plays with preponderance of female characters, especially in full-length plays. "We believe war plays are liabilities at this time, unless they are

decidedly in the comedy vein." Testing before submission not required, as publisher does testing if plays are bought, but tested manuscripts are preferred as they are usually better written. Reports usually within two weeks, often sooner. Lee Owen Snook, editor.

**Standard Publishing Co., (The)**, 8th & Cutter Streets, Cincinnati, Ohio. (Approximately 12 yearly.) Publishes religious plays, buying outright at rates depending upon length and quality, and in books on royalty basis of 10 per cent after first thousand copies of the book are sold. Prefers testing before submission. Reports in about 30 days. James De Forest Murch, editor.

**Utter Entertainment Bureau**, 188 W. Union St., Newark, N. J. No longer in market for plays. Attempt to add plays as a sideline to 8 and 16 mm. movies found demand unworthy of effort so project was abandoned completely.

#### LITTLE THEATRES

**Association of Junior Leagues of America, Inc.**, The Waldorf-Astoria, New York. Uses full-length plays or plays of about 45 minutes, small cast, and very simple production requirements because of transportation difficulties, particularly for the short plays. Plays are obtained from Junior League and non-League playwrights, with the Association acting as agent for playwright, having plays typed, sending them out, and collecting royalties, retaining percentage of royalties to cover handling costs, remitting balance to author. New plays announced in monthly bulletin to Leagues. Royalty average, \$5 to \$10 for short plays, and \$10 to \$15 for full-length plays, but author is usually willing to make special concessions for number of performances given without any admission. Play contests conducted every three or four years. War-time interest is in good plays, no propaganda material. Plays with setting in any of the United Nations especially desired. Address Miss Virginia Lee Comer.

**Berkeley Playmakers**, Berkeley, Calif. Does not buy plays, but conducts annual national one-act playwriting competition, with cash awards for best plays. All entrants receive expert critical analyses. Anyone may enter with any type of play. Usually promises production of winning plays, but owing to conditions in 1943 must forego production this year. Playwrights should write to Plays Committee for complete rules.

**Johns Hopkins Playshop, (The)**, Johns Hopkins University, Baltimore, Md. Uses full-length comedies, tragedies. Ideas count! Casts must not be too large, nor sets too many and elaborate. Does a good many classical revivals. Payment on royalty basis on terms agreed upon with author. Conducts play contests every fall. Rules require no name of author on script, but in envelope enclosed with script. Author retains all rights except Johns Hopkins production in April. Awards, \$50. Three plays a season produced. War makes necessary fewer males in cast. Reports in month or less except in case of annual contest. Dr. N. B. Fagin, director.

**Pasadena Playmakers**, 42 W. Colorado St., Pasadena, Calif. Produces 12 to 18 plays yearly, buying outright, and also on a royalty basis of \$65 to \$70 for a full week's run (7 performances) for a three-act play. "Our theatre is ideal and a new opening for new playwrights." Public in war-time is demanding good light comedy, the Noel Coward type of play; also good, solid drama or psychological plays. Reports within a week's time—often sooner than that. David Browne, supervising director.

**Pasadena Playhouse Laboratory Theatre**, 39 S. El Molino, Pasadena, Calif. Uses original, unproduced manuscripts. Plays are submitted to the Playhouse with written permission for production. No payment is made. All kinds of material is used, regardless of relationship to war. This year, about eight plays will be produced, about half the number of other years. Reports in six to eight weeks. Address Miss Fay Sappington.

**Valley Community Theatre**, Sherman Oaks, Calif., is no longer functioning.



Paul S. McCoy contributed to the December, 1940, A. & J. an excellent article on play-writing, "Nine Steps—And Curtain Up!" Back numbers can be supplied at 25 cents.

# WHEN SHOULD A WRITER QUIT?

Prize Contest Letters, By A. & J. Readers

## The Problem

*After seven years of unsuccessful fiction writing, part of the time supported by his wife, W. B., Middle West writer, cracked under the strain—barking dogs, snapping nerves, were too much for him. He got a low-paying job in an advertising agency. He has visited a psychiatrist, and now talks of returning to writing. Should he do this, or should he try to forget his writing dreams?*

*We publish this month the winning letter in this contest, announced in our February issue, together with interesting excerpts from other letters. All writers have been compensated.*

## \$10 Prize Letter

### BE HUMAN FIRST

By Marcia Daughtry, Los Angeles, Calif.

DEAR MR. W. B.:

Rejection slips haven't done it. Bad breaks of all kinds haven't done it. The shame of accepting your subsistence from another human being hasn't done it. Won't anything knock the conceit out of you? It's high time something did!

So you wrote for seven years and never sold a thing! And you did nothing during that time to maintain your self-respect or your mental citizenship in the world of men. You sat at your typewriter and pounded—when you weren't fuming over the dogs in the neighborhood.

You could have sold if it hadn't been for your stiff-necked pride. When that editor suggested that you cut your 85,000-word manuscript to 35,000, you should have done it. Most writers write too much. Nearly everything that has ever been printed could have been done in less space—and usually would have gained by the condensation. You want proof? Check the *Reader's Digest* abridgements.

No wonder you got the jitters. You have been trying to write out of your mind, your memory, your imagination, perhaps even your Inspiration, or your Soul! That's fine if you have the equipment of a Thoreau, a James Joyce, or a Thomas Wolfe. But most of us, writers in the working sense, find that we must get our materials from the teeming life around us, rather than from within ourselves.

Of course you shouldn't stop writing, if you still feel the driving need to write. But you should do it in your spare time. And don't give me that old one about not having spare time. I worked at any old odd job I could find—eight and ten hours a day—and wrote at night, on holidays and Sundays, until I was earning enough by writing to quit a standard 15th-and-30th payday and depend upon publishers' checks.

The trouble with a great many would-be writers—and I know because I've talked to and written to dozens of them—is that they want to be writers first, males or females second, and human beings third. But it just doesn't work out. There seems to be an immutable law that says one must be a human being first (with the human responsibility of self-mainten-

ance), male or female second, and a creative artist third.

Writing, ideally, isn't a pinched, miserable plant that reaches anemic fronds into the careful warmth provided by another person's protection. Writing should be a lusty, perennial growth that fights its way through a jungle of contentious life. When suppressed, it should spring forth in a new spot, vigorously thrusting out a hundred searching branches.

And I don't mean by this, the Genius Thing. I mean any writing at all—wordage that goes into pulps, society columns, advertising circulars, or even a reply to one of those unending government queries. There is a need for most words that are printed, otherwise they wouldn't be printed, so they should be strong, vibrant, meaningful. They should spring from soil enriched by daily contact with other human beings, cultivated by the iron fingers of ordinary human luck and adversity, and presided over by a farmer who knows the season, the seeds to plant, and the time for harvest.

Go on writing while you earn your own living, Mr. W. B., and remember that no one grows oaks in a greenhouse.

## STORY THINKING

A WRITER never quits—he peters out.

W. B. is petering out because the initial tonic of words spent too lavishly has now deadened his mind with poisonous effect. What if editors do encourage him? The fact remains: A story that doesn't sell is, for all practical purposes, trash. And no one can write trash indefinitely without cracking.

We are told to write, write, write! and then write some more if we are ever to succeed. Men like Trollope tell the beginner to glue himself to his chair, while hinting at the hordes of writers who don't write. This sort of thing shames the novice into plugging away at Nirvana with the vague promise that volumes of output will eventually solve everything. Does it ever? Any commercial writer can give a sarcastic answer to that.

My advice to W. B. is: stop writing. Forget it. Take six months to test the reality of your urge to write, then, if it persists, get back in harness, but—don't write. Think. Consider your market, your type of story, theme, setting, problem, obstacles, predicaments, contrasting characters, suspense, length, all the other things, and mull them over quietly for a month, two months. Then reach for your typewriter.

You will find it is the first time you have thought up a story because it is the first time you have thought. Period. This will snap you out of your dangerous inertia, and enable you—perhaps—to do complete, well-turned stories of three-dimensional life.

This method will save you paper, ribbons, nerves and hair.—RAYMOND BELLEROSE, Montreal, Canada.

## PROGRAM FOR W. B.

I WOULD discuss W. B.'s problem in positive rather than negative terms—not whether he should quit writing, but what he should be doing. The crux of the matter is this: children and adolescents can get along with play, dreams of the future, and

study; but adults need work. They can study for awhile, but not indefinitely, if it doesn't get results. The need is to do something useful. Writing which can't be sold, which no one reads, is not useful. And so, unless it is done in addition to useful work, its writer is not happy.

In passing, it is necessary to remark that symptoms such as W. B. describes are not always entirely psychological. I once experienced a curious inertia and inability to concentrate, followed, in a few months by noises in the head and depression. Tests revealed a shortage of blood sugar and a low basal metabolism. Fortified with honey and various tablets, I was writing again in about two weeks, and by the end of the year felt that I was better off, both physically and mentally, than I had been for about ten years.

So, I would say, consult a good, progressive physician before you consult a psychiatrist. It saves so much time and money, if it works. Another person to consult first is a good literary critic. What is wrong with the stories that they do not sell? With this self-knowledge, consult a psychologist, if necessary. Perhaps one doesn't want to write what the fiction editors want, or perhaps one can't, but might be able to sell in another field of writing.

But assuming that W. B. has tried both a medical and a literary advisor, what then?

Certainly he should be doing some useful work. What is wrong with his \$22.50 advertising job? Just the \$22.50? Many free-lance writers gloat over average earnings that are no higher. If he can't respect his job, he should get one he can. Something indisputably useful or patriotic. In a year of two he will probably begin writing again, on the side, for his own pleasure. Perhaps some of the pleasure will get into his writing, and make it click—who knows?

Nothing is harder than being subsidized. It makes a writer too tense about success. He may become more interested in it than in the writing. And he is almost sure to aim too high and so sell nothing, or less than he could. It is natural for a young writer to want a period of doing nothing but writing. But it is hard enough when this period is taken after the writer has begun to make sales, and can finance it from his own savings. W. B.'s subsidized leisure for writing has made him neither successful nor happy. So let him do what most writers do: earn his living at some other useful work, until he can earn it by writing—if ever he can.—MARGORY MANSFIELD, Monterey, Mass.

### "TRY SOMETHING ELSE"

ONCE a writer, always a writer. Doesn't W. B. know that to be true? He isn't going to give up now. That wouldn't be possible, even if he wished it. Actually, his desire to write obsesses him; that is why he wrote that letter.

Fiction seems to have been his downfall. Perhaps he is not a good plotter. Why not set fiction aside for awhile and try something else? The how-to-magazines need many short and long scripts. Men—and women, too, for that matter—can pick up many dollars writing for them. Perhaps interesting people and places in W. B.'s part of the country could be made a real source of revenue to him. I found some around me that made me several hundred dollars. They were people and places that had always been taken for granted until I came along. I have not finished with them yet, for I am an opportunist if nothing else, and I do like people.

Change of field may solve W. B.'s problem. Before he stops writing, he should give the idea a chance.—JEANETTE HEGEMAN, Waukon, Iowa.

### ROUND PEGS

A WRITER should quit for the same reason that a bookkeeper, carpenter, doctor, or any other person should quit: when he is obviously a round peg in a square hole; when his ambitions and aptitudes are clearly out of line; when he can better himself in health and state of mind and almost surely in finances—by turning to something else.

Writing is just one occupation among 40,000 or more which the Census recognizes. Only writers will tell you it is basically superior to scores of other occupations which yield much better financial returns on the average.—B. H. SHANNON, New Orleans, La.

### TALENT IS NEEDED

FORGET about trying to write, W. B. You don't have what it takes—seven years of continuous effort proves that. You are just another pathetic proof of the terrible fallacy of the glib canards, "Writing can be taught," "Writers are made, not born," "Writing is 90 per cent application of the seat of the pants to the seat of a chair."

Writing is not a profession or a science; it is an art, like music and painting and sculpture. It is true that technique, form and the like can be taught, and that it takes continued practice to bring perfection. But unless you have the innate talent to write, no amount of instruction or practice will avail you. No amount of instruction nor eons of time could produce a Rodin, a Wagner, or a Shakespeare unless the innate talent was there first. Nor, in her sphere, a love-pulp writer.

I take it you are still young. Forget this mania, and get into something that will justify your living and pay your obligation to yourself, your wife and



"Here's an article, 'When Should a Writer Quit?' We've answered that question for lots of authors!"

your country. There are a thousand things you can do, all paying richer rewards than writing in money, satisfaction, health, service—in everything except vanity. You will, in the end, be wiser and happier. I know!

How do I know? Listen to me. I started to write when I was fifteen, and I believe I have written more words than any other unsuccessful writer who ever lived (total sales to date, after 30 years, \$8.) I had sense enough from the start to realize that success as a writer was a hard and distant goal, so I always earned my living at other jobs, writing in spare time. While others enjoyed their leisure hours, I wrote. I bought any number of high-priced courses in writing; I hired critics. I studied magazines and books.

Nerves? You don't know what they are! I was an invalid for eight years, dependent on public charity. My body could not stand up under the strain of striving for the unattainable.

And all of this because no one had the courage to tell me what needed said, to tell me what I am telling you.

I'm back at my old job now. Last year I made \$3000 as a mechanic, and on a forty-hour week at that. It's good, honest work, and healthy, happy living. Do you wonder, W. B., that I urge you, before it is perhaps too late, to give up writing?—W. G. H., Pa.

### AFTER FIVE YEARS

I WRITE this under the impact of my eleventh acceptance so far this year. In 1942, one acceptance relieved the monotony of a whole barrelful of rejection slips. Five previous years had brought bales of them without a single sale.

I quit just as W. B. did, and as we all do at times. But I started in again, just as I believe he will. Eventually he will do what all the other scribes do who get their stuff in this or that magazine—he will roll out what the editors want, in the shape they want it and when they want it.

I used my quitting spell to get this important information and to relax. I've been relaxed ever since.—REV. GEORGE ROSSMAN, Oklahoma City, Okla.

## THE STUDENT WRITER

By WILLARD E. HAWKINS

### LI—THE MEETING

BEFORE girl can lose boy and thereafter experience the thrill of winning him back, she must necessarily meet the fellow. This comes under the head of *The Meeting*. In presenting the Standard Love-Pulp Formula (February issue) we instanced four favorites, as follows:

- (a) He is forward and brash.
- (b) He is rude and insulting.
- (c) He is aloof or unresponsive.
- (d) Love at first sight.

The "a" variety depicts a young man so bold and irrepressible that the girl finds it necessary to slap him down (figuratively, as a rule). Her rebuffs have no effect upon him. The word "masterful" would probably be preferred by writers for and readers of the romance pulps, in describing his conduct. Whatever we may call it, the following example from *For Cat's Sake* (No. 12) is fairly typical.

"It's because you're so pretty," the strange young man said.

"What's that got to do with it?" demanded Camelia, as she cuddled the kitten comfortably. "Plenty," answered the young man severely. "If you hadn't been pretty, you'd either have landed in jail or else gotten the tongue-lashing of a lifetime. Calling out the whole fire department just to get a kitten down out of a tree."

"Well," said Camelia loftily, "you don't have to stay any longer, you know."

"You're even prettier when you're mad," observed the young man as though the discovery pleased him. "You should be angry often."

"If you were around, that wouldn't be difficult at all," said Camelia coldly.

"Is that an invitation?" demanded the young man, obviously pleased. "Thanks, I'll be around tonight—about eight, shall we say? Unless you'd care to ask me to supper."

I most certainly would not."

"Oh, well," said the young man, and as casually as though he would bend to pat the kitten, he leaned over and kissed her.

Judging by our cross-section group of stories, this type of opening stands well in the lead as a favorite, nine out of the thirty using it as a springboard—practically one third. They are the stories numbered

6, 8, 12, 15, 18, 23, 25, 26, and 30. The list might be extended if we admitted several love-at-first-sight stories in which the hero's approach is similar, but in which the heroine responds instead of rebuffing him. In justice, it should be mentioned also that the hero's approach is not uniformly "brassy" in stories we have thus grouped together. In some instances his manner might be more aptly described as ingratiating. The "masterful" approach, however, seems to be preferred. One more example, from *Love Saboteur*, No. 26. (The heroine has been given a knockout potion and brought to the young man's apartment while unconscious.)

Fran sat up in bed with a jerk, noting with quick relief that she was fully dressed, even to her shoes.

"Where am I?" she demanded. "What was that powder you gave me?"

"Just something to make you sleep." . . . He got up and came over to the bed. He stood there looking down at her with amusement, obviously enjoying her anger. In spite of herself, Fran could not avoid thinking how attractive and vital he was.

Fran started to get up. "I think you're horrible and I'm leaving here right now. Don't you dare stop me!" she cried, as he sat down on the bed beside her and pushed her back.

"Okay, I'm a horrible, bad man," he said, with a twinkle in his dark eyes. "But unfortunately I can't let you leave here now . . . Think about this for awhile, instead."

He pulled her roughly into his arms and bent his head toward her lips.

"Now that's over, I feel like breakfast," he said cockily. "Hope you're a good cook."

When breakfast was ready and she sat down across from him, he said flippantly:

"Just like we're married, isn't it . . . Fran?"

Second in popularity is the opening in which He is Rude and Insulting. One-fifth, or six in all, of our examples, employ this device. They are Nos. 4, 10, 14, 16, 17, and 19. Usually, the man meets the girl under circumstances which cause him to say harsh and cutting things. Sometimes, as in No. 4, "My Heart Is My Own," they do not meet as strangers, but the effect is the same. The contrast

between such an inauspicious beginning and the romance which flowers from it evidently has strong appeal for readers of love-pulp fiction. Typical is this abridged version of the meeting in *Glamour in the Heart*, No. 10.

It was a relief to get out in the park with Mike running along ahead of her tugging at his leash. There was no one in sight save a man seated on a bench some distance away. "It's spring, Mike," said Florence. "And what your Aunt Flo needs is a new romance, I—"

Mike leaped forward, jerking the leash out of Florence's hand. "Mike, come back here," she cried.

The dark-haired man glanced up. He made straight for Mike. His hand swooped down and caught the dragging leash.

"Thank you so much," said Florence. She found herself gazing up into the keenest gray eyes she had ever seen.

"Rather a novel approach," he said quietly. "The dog act. Much better than something crude like dropping your handkerchief or purse."

"I'm sorry," said Florence, "but I haven't the faintest idea what you are talking about."

"I mean the neat way of making a pickup. The gal sits on the bench with her dog. Suddenly she lets go of the leash and the dog gets away. The nearest man comes dashing to the rescue, and that's the beginning of a beautiful friendship."

Variety "c" of our openings finds the two already acquainted—usually close pals (in one instance, No. 1, married). For some reason, the man is unresponsive to the girl's longing for romance and demonstrations of love. As a rule, he loves the girl but refrains from doing anything about it. This may be because of bashfulness or because he is too busy to pay her the attention she desires. Very frequently, some form of chivalry prevents him from taking advantage of the situation. Sometimes he just takes things for granted. Sometimes differences in social station or other barriers keep his lips sealed. This type of opening, as a rule, is closely bound up with the alienating factor—more so than the first two discussed, which are merely pretexts for bringing the characters together.

These excerpts from the opening of *What's in a Kiss*, No. 5, convey the idea.

Gay Hayden dropped down into the cafeteria chair beside Joel Williams, fellow reporter. "I've been assigned to interview Slugger Slade. Mason wants me to do a piece on him from the woman's angle."

Joel didn't say anything immediately. His brown eyes wandered over her slim, curved young figure. A funny guy, Joel. Promising material for romance, but such a flop.

"I don't like it," he said finally.

She ate the baked apple, thinking about the six months she had known Joel. There was one night in particular . . . they had stopped to watch the stars over the dreamy Pacific. A night for love, for romance.

But Joel's arm never crept about her, his lips never sought hers. And Gay, hungry for romance, had wondered if he were human.

An example of Love at First Sight as the opening occurs in *Love Letter*, No. 3. (Other examples are Nos. 20, 28, and 29.)

Love can creep up on you gradually, or it can hit you like a bomb. It hit Judy like a bomb. One minute there she was, playing the field as gay as a cockatoo, and the next—the whole Psi U house was just a background for one Psi U in particular—a tall, blond, lanky one.

"This is the third time I've cut in in the last ten minutes," he observed. "Am I beginning to register at all?"

"You've registered every time, but I thought it was an optical illusion," Judy told him, giving him the where-have-you-been-all-my-life look.

He didn't wisecrack back. He just stared down at her and said, "Are you always this beautiful?"

He takes her outside . . . confesses that he has been writing his room-mate's love letters to her.

"From the first time I saw you, Judy, I felt that it had to be you or nobody. If you were really in love with Chuck, I had to find it out and fade out of the picture. So tonight I came to the party, to see if you'd accepted his proposal."

There was a silence. Then, "Whose proposal?" said Judy in a queer voice. "It was you who did the proposing, wasn't it? So it's you whom I accept."

Our thirty stories give one example of what might be regarded as a fifth alternative. In No. 22, *Tempest for Two*, the couple are engaged at the outset. However, the situation is closely allied to our fourth alternative, because the pair are in love at the beginning, and a quarrel or other alienating factor is needed to separate them and bring about a completion of the formula, "girl loses boy; girl gets boy."

Next month we delve into The Reaction.

#### PRACTICE SUGGESTIONS

1. From your reading of supplementary examples in the romance pulps, isolate the opening situations and decide which form of The Meeting each represents.

2. Can you find in the love-pulp magazines, or—better still—can you devise, forms of The Meeting which fall outside of the four types above isolated?



#### BOOKS RECEIVED

Wood's UNABRIDGED RHYMING DICTIONARY, by Clement Wood. World Publishing Co. 1040 pp. \$2.95.

This volume is perhaps the greatest manual value ever offered poets. Besides the rhyming dictionary, occupying 883 pages, the book includes "The Complete Formbook for Poets" and "Versification Self-Taught." The dictionary offers a greater number of rhyming sounds and rhyming words than any other book.

Not visual rhyming, or spelling, but sound, is the basis of arrangement, a practical choice which every writer-user will applaud. Rhyming words are grouped under their consonantal openings. New feature is inclusion of mosaic thymes (constructed of two or more words).

The author's reputation as a poet and as an authority on versification is too well known to require amplification here. *The Author & Journalist* has published several of Clement Wood's articles, and has others scheduled.

How to Write, by Stephen Leacock. Dodd, Mead & Co. 261 pp. \$2.50.

Leacock is best known as a humorist. But while his consideration of writing methods is enlivened by flashes of humor, his purpose is serious discussion. The book should inspire. Leacock himself did not get started writing, "except for a few odd pieces," until he was 40. "Like the milkmaid with a fortune in her face, I had a fortune (at least as good as hers) in my head," he reports. "Yet I spent 10 weary years as an impecunious schoolmaster without ever realizing this asset."

He considers fundamentals in early chapters. "The Desire to Write," "The Laws of Grammar and Free Speech," "The Mystery and Magic of Words," "The Complete Thought Called the Sentence," "The Art of Narration." He devotes two chapters to the writing of history, two more to poetry, and concludes with a pair on humor. We suspect Leacock would have liked to write a book devoted exclusively to humor. But perhaps we should rejoice in the more general title and text, which will impel many more to buy and use the book—all, or nearly all, of whom should profit from it.

## THE AUTHOR &amp; JOURNALIST'S ANNUAL HANDY MARKET LIST OF

**SYNDICATES****MAY, 1943**

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art.

**Be sure to enclose return postage or (preferably) stamped envelopes.**

LIVES there a writer who hasn't dreamed of syndicate success? Perhaps—but most writers aren't satisfied until they have tried out the field. One approach is submission of material to the established syndicates, covered in this issue of A. & J. Another method is self-syndication. Still available, at 25 cents each, are A. & J. back numbers containing valuable articles—May, 1940, "How to Syndicate a Column," by Mortimer Norton; and May, 1941, "Operate Your Own Syndicate," by H. R. Simpson.

While many large-city newspapers are reporting greater advertising lineage than last year, conditions definitely are not good in the syndicate field. Newsprint rationing has cut pages, and the public is absorbed in war and domestic news.

**Acme News Pictures, Inc.**, 461 8th Ave., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures from free-lances. \$3 up, Acc. Affiliated with NEA.

**Adams, (George Matthew) Service**, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips. Has regular sources.

**Adams, W. Clarence**, Box 126, Jonesboro, Ark. Special feature-news articles. Regular channels, or special assignments. Does not consider unsolicited material.

**American News Features, Inc.**, 595 5th Ave., New York. Comic strips, feature articles, second rights to serials. Percentage basis.

**Anglo News Service**, 42 E. 50th St., New York. Regular sources for news features, photographs, variety of columns and fiction. Mostly from regular sources. Royalties, 50%. Louise W. White, Mng. Ed.

**AP Features**, 50 Rockefeller Plaza, New York. News, women's sports features, comics, fiction (30 chap. serials, 1000 words each), first and second rights. Rarely buys outside and only on query. Buys serial fiction on query. Outright purchase, Acc.

**Associated Editors**, 1341 Connecticut Ave., N.W., Washington, D.C. Weekly boys' and girls' page; articles up to 800 words; novel puzzles, tricks, magic how-to-do, how-to-make, etc. W. Boyce Morgan,  $\frac{1}{4}$  cent a word, month preceding publication. Submit at least 4 months before publication date.

**Associated Newspapers**, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance material.

**Authenticated News**, Times Bldg., New York. (Affiliated with Central Feature News.) Rotogravure feature pages only. Considers exclusive, up-to-date photos, news pictures. Outright purchase, varying rates. Stephen K. Swift.

**Authenticated News Service**, Box 326, Hollywood, Calif. Motion picture, radio programs and contests, free-lance. 50% royalty. Query.

**Bartlett Service**, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in several large cities west of Mississippi. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

**Bell Syndicate, Inc.**, 247 W. 43d St., New York. (Affiliated with the Associated Newspapers.) Flooded with material and requests no free-lance contributions. Kathleen Caesar, editor.

**Blake Enterprises**, Yellow Springs, Ohio. Service columns; human interest columns; features; poems; serials (first rights). 400-word columns preferred. Mostly from regular sources, but interested in free-lance contributions. Wants more material from 21 to 30 years old. Outright purchase, or adjustable royalty basis.

**Bressler Editorial Cartoons**, Times Bldg., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

**Burton (Lucille) Features**, Hearst Bldg., San Francisco. Staff writers only at present.

**Byers (Calvin A.)**, Belleville, Ohio. "A Farmer's Diary." Not in market for unsolicited material.

**Cambridge Associates, Inc.**, 163 Newburg St., Boston, Mass. Business and financial articles from regular sources.

**Cartoon Features**, 8 E. 41st St., New York. Cartoons; comics; columns; pictorial statistics. Outright purchase. First and second rights. Free-lance men are regular sources. Submit only cartoons good for serials.

**Casey (Elizabeth) Cooking & Homemaking Schools**, 2096 Grand Ave., St. Paul, Minn. Recipes, household hints, beauty aids and child care articles, staff prepared. None purchased.

**Central Feature News Service**, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; inventions, discoveries, oddities. Outright purchase, 30 days.

**Central Press Association**, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art; first and second rights to serials, 75,000. Outright purchase. Pub. Subsidiary to King Features Syndicate.

**Central Press Canadian**, 80 King St., Toronto, Ont., Canada. News and sport pictures and stories chiefly from regular sources. Pays \$1.50 per photo, on acceptance. R. B. Collett.

**Chapman, Wm. Gerard**, 100 W. Monroe St., Chicago, Ill. Fiction by established writers—query first.

**Chapple (Joe Mitchell)**, Inc., 900 Statler Bldg., Boston, Mass. Brief sketches of people, interesting, odd, unique, obtained from regular sources.

**Chicago Journal of Commerce**, 12 E. Grand Ave., Chicago. Financial and economic charts principally from regular sources. W. L. Ayers.

**Chicago Times Syndicate**, 211 W. Wacker Drive, Chicago. Newspaper features; columns; cartoons; panels. All from regular sources at present. Royalty, on contract. (Affiliated with **Chicago Daily Times**.)

**Chicago Tribune-New York News Syndicate**, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific materials, columns, cartoons, comic strips. Outright purchase, payment on acceptance.

**Collyer's News Bureau**, 300 W. Adams St., Chicago. Considers sports features, photos. \$5.00 a column, Acc. J. S. Klein.

**Columbia News Service**, 60 E. 42nd St., New York. All features staff-written. Picture material wanted—news, semi-news, legs, collegiate roto and collegiate leg series, science, etc. Singles and series, \$2 to \$10 per picture. Stanley P. Silbey.

**Connecticut News Association**, 83 Fairfield Ave., Bridgeport, Conn. News features, market and financial reports, staff prepared or assigned to regular contributors.

**Consolidated News Features, Inc.**, 247 W. 43d St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Feature articles, 6 or more in series, news features, columns, cartoons, comic strips. No news pictures or fiction. Horace Epes.

**Consolidated News Service**, 439 Main St., Orange, N. J. Not in market.

**Continental Feature Syndicate**, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources but some free-lance. Query first. Easton West.

**Crutcher (Carlie) Syndicate**, 300 W. Liberty St., Louisville, Ky. Newspaper features, strips, columns, panels. Royalty basis.

**Crusz News Service**, 473 Grand Ave., Leonia, N. J. Historical and political features; considers "The Unknown in History," 600 words. Outright purchase, current rates.

**Derrick (Betty) Features**, Bradbury Bldg., Los Angeles. Fully stocked at present.

**Daily Sports News Service**, 820 Park Ave., Brooklyn, N. Y. Sports and sport features. Feature articles, sports news features and columns. First and second rights, serials and short stories, varied lengths. Staff and free-lance material. Payment at varying rates on acceptance. 25¢ reading fee on all Miss.

**Dench Business Features**, Ho-Ho-Kus, N. J. Material on general subjects, staff-written. Considers only professional photos of striking window and interior displays. Royalties, 50% of gross receipts. Ernest A. Dench.

**Devil Dog Syndicate**, 820 Park Ave., Brooklyn, N. Y. Uses both staff and free-lance material. Sports, motion picture plots, news, shorts, serials, news photos, cartoons, comic strips, serials and short stories, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 25¢ handling fee, and stamped envelope for return.

**Doherty (Ray) Syndicate**, 391 Ralph St., San Francisco, Calif. Syndicates a panel from regular source.

**Dominion News Bureau, Ltd.**, 455 Craig St., W., Montreal, Canada. Represents U. S. syndicates in Canada. Handles limited amount of material from Canada free-lances.

**Doubleday-Doran Syndicate**, 14 W. 49th St., New York. Syndicates only books published by Doubleday-Doran & Co.; first and second rights.

**Dudgeon Feature Service**, 1236 Maccabees Bldg., Detroit. Not in market at present.

**Eastern Press Association**, 19 Ruthven St., Roxbury, Mass. News, fiction, news pictures, regular sources. Outright purchase, publication, \$5.

**Editorial Research Reports**, 1013 13th St., N. W., Washington, D. C. Background material on outstanding problems, all staff-prepared.

**Editors Press Service, Inc.**, 220 E. 42nd St., New York. Features from other American syndicates for papers abroad. No market for free-lance.

**Elliott Service Co., Inc.**, 217 E. 44th St., New York. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syndicate for resale. Material need not be exclusive. \$2 up, payment on acceptance. A. L. Lubatty.

**Feature News Service**, 229 W. 43rd St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

**Galloway (Ewing)**, 420 Lexington Ave., New York. Considers advertising agencies, with photos of nearly everything on earth excepting purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Usual rates, \$5 up; prefers \$10 quality. Will buy one or 1000 at a time.

**General Features Syndicate, Inc.**, 545 5th Ave., New York. Comics, jokes, news features, advertising ideas for syndication; odd true stories. Outright purchase or 50% royalty. Send type-written duplicate; keep original. Peter Van Thein.

**Globe Photos**, 33 W. 42nd St., New York. Interested in sets of photographs in continuity form—science, human interest, oddities, inventions, etc. Features should average 10 to 30 photos. First rights, 50% royalties on gross sales, check and statement 20th of the month following sales. C. B. Block, Mng. Ed.

**Graves (Ralph H.) Syndicate**, 381 4th Ave., New York. Published novels only; first and second rights, 50% royalties on gross sales. Rarely considers free-lance work.

**Handy Filler Service**, 1712 Russ Bldg., San Francisco. News and semi-news, all staff-written.

**Harris-Ewing Photo News Service**, 17 E. 42nd St., New York. News photos. Royalty basis.

**Haskin Service**, 316 Eye St., NE, Washington, D. C. All material staff-written.

**Heath News Service**, 1300 Nat'l Press Bldg., Washington, D. C. Buying nothing now. Only filling specific orders.

**Heini Radio News Service**, 2400 California St., Washington, D. C. Radio news having to do with legislation, staff-prepared.

**Hodges, J. M. J.**, 22 E. Preston St., Baltimore, Md. Personally conducted syndicate of inspirational editorials. No market.

**Hollywood Press Syndicate**, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

**Holmes Feature Service**, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lances. Scientific and general feature articles, news features, news photos. Outright purchase or 50% royalties.

**Hopkins Syndicate, Inc.**, 520 N. Michigan Ave., Chicago. Educational column, staff-written. C. E. Miller, Mgr.

**Independent Features Syndicate**, 56 W. 45th St., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase or percentage basis.

**Independent Syndicate, Inc.**, 1700 Eye St., NW, Washington, D. C. Regular sources for all material, on 50% royalty basis.

**InterCity News Service**, 63 Park Row, New York. Spot news and special features, news pictures; rarely uses outside copy. E. W. Nassauer.

**International Labor News Service**, 509 Carpenters Bldg., Washington, D. C. Labor news, feature articles from regular sources.

**International Religious News Service**, Rushsylvania, O. Religious news features, from regular sources. No MSS wanted at present.

**Jewish Telegraphic Agency**, 106 E. 41st St., New York. Staff columnists; buys occasional feature articles of Jewish interest. \$5 to \$10 per article, 1000-2000 words. B. Smolar.

**Jordan Syndicate**, 1210 G. St., NW, Washington, D. C. Considerers feature photos for magazines and roto sections. Query on natural color photos. \$3 up, or 50-50 royalties.

**Judy (Will) Syndicate**, 3323 Michigan Blvd., Chicago. Dog features, technical mostly. No market for submitted material.

**Keystone Press Features Service, Ltd.**, 2 W. 46th St., New York. Syndicates comics, fiction, news articles. Considers first and second rights to serials, short stories, feature articles, news features, news pictures, comic art. Percentage basis. Lawrence M. Gelb.

**Keystone View Co.**, 219 E. 44th St., New York. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. E. P. Van Loon.

**King Editors Features**, 102 Hillyer St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 800-1500 words each. Royalties.

**King Features Syndicate, Inc.**, 235 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

**Ledger Syndicate**, 205-07 S. Juniper St., Philadelphia. General syndicate; columns, women's articles, comics. No serials at present. "Some free-lance when in market." Royalty basis. Considers first rights to 60,000-word, 36-chapter serials. Comic strips. 50% royalties.

**Lukens (Donley)**, P. O. Box 95, Guilford, Conn. Regular sources for features and pictures. Not in marker and will not be.

**Markey (Frank Jay) Syndicate**, 369 Lexington Ave., New York. Feature articles; news features; columns; cartoons; comic strips. Regular sources. Generally 50-50 percentage. Vincent Sullivan, editor.

**Make-Your-Own-Craft Syndicate**, 42 E. 50th St., New York. Easily made articles of all kinds, for Woman's Page, from regular sources. Louise White, editor; Laura Taylor, designer.

**Matz Feature Syndicate**, 523 Weiser St., Reading, Pa. Scientific subjects, screen, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

**McClure Newspaper Syndicate**, 75 West St., New York. Buys rights to short-shorts, 900-1000 words. \$5, Pub. A. P. Waldo, Ed.

**McNaught Syndicate, Inc.**, 45 E. Putnam Ave., Greenwich, Conn. Material usually obtained from regular sources, occasionally from free-lance contributors. Considers cartoons, columns, comic strips. Royalty basis. No set rate.

**Metropolitan News Service**, 83 Fairfield Ave., Bridgeport, Conn. News and features from regular sources.

**6Mians Newspaper Service**, 1775 Davidson Ave., Bronx, N. Y. Editorial cartoons, sports cartoons, and a comic; also poems, contributed by staff.

**Miller Newspaper Syndicate**, 1717 So. Layton Blvd., Milwaukee, Wis. Feature articles of national interest to average newspaper readers, 1000-3000. 50-50 royalty, usually averaging 2 cents a word. Do not want fiction; stocked up on cartoons.

**Movieline News**, 460 W. 54th St., New York. News pictures and news photos, some purchased from free-lance contributors. Outright purchase, \$5 and up, Acc.

**Morgan, Ralph, Newspictures**, 1180 Raymond Blvd., Newark, N. J. News photos, all kinds, some obtained from free-lances. Desires Northern New Jersey people at resorts, etc. Payment \$2 up.

**National Newspaper Service, Inc.**, 326 W. Madison St., Chicago. Will consider continuing features that can be run daily year after year; humor preferred. Columns. Comic strips. Percentage basis.

**NEA Service**, 1200 W. 3rd St., Cleveland, Ohio. Pictures, articles, comics, and columns; staff written and free-lance. Serials and short stories, 2000 words. Flat rates, outright purchase, Acc.

**Newspaper Boys of America, Inc.**, 222 E. Ohio St., Indianapolis, Ind. Considers circulation promotion ideas. Payment on publication.

**Newspaper Features, Inc.**, 502 Forsyth Bldg., Atlanta, Ga. Chiefly staff-written. General material pertaining to advancement of southern states industry, finance, agriculture, etc., no fiction. Flat rates on publication. J. C. Wilson.

**Newspaper Sports Service**, 15 Park Row, New York. Sports news and sports features; also motion picture plots. Regular and free-lance. Cartoons. Outright purchase, Acc. Charges reading free of 50c on each Ms. submitted.

**New York Herald-Tribune Syndicate**, 230 W. 41st St., New York. Syndicates Herald-Tribune features; occasionally buys from free-lances. Columns, comics, 50-50 percentage basis.

**North American Newspaper Alliance**, 247 W. 43d St., New York. News features by wire, some from free-lance contributors. Outright purchase, Pub.

**North Jersey News Bureau**, 124 Summer St., Orange, N. J. Northern New Jersey spot news, news features, mostly from regular sources; occasional assignments. 50-50 basis.

**Northwest Syndicate, Inc.**, 711 St. Helens Ave., Tacoma, Wash. (Affiliated with the Tacoma News Tribune.) Cartoons and comic strips, on royalty basis.

**Our Family Food**, 468 Fourth Ave., New York. Good material, all staff-written.

**Oversaws News Agency**, 101 Park Ave., New York. News features, articles, columns and cartoons; second rights. Outright purchase, Pub.

**Pan American Press Service**, 1210 G St., N.W., Washington, D. C. Photos and features likely to interest Latin America, from regular and free-lance sources. Kodachromes. Royalty, 50% of gross sales.

**Pan-Hellenic American Foreign Press Syndicate**, 1215-17 Park Row Bldg., New York. Religious service.

**Park Row News Service**, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

**Paul's Photos**, 537 S. Dearborn St., Chicago. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas; strange sights and customs in foreign lands; pictures taken by members of our armed forces in the war. 1/3 commission. Also buys glossy prints, 5x7 or larger, at \$1 and up per print.

**Peerless Fashion Service, Inc.**, 121 W. 19th St., New York. Fashion articles and pictures. Payment at market price.

**Penn Feature Syndicate**, 2417 N. 15th St., Philadelphia. News and technical notes, staff-prepared.

**Phoenix Republic & Gazette Syndicate**, P. O. Box 1950, Phoenix, Ariz. Cartoons from own publications; no outside material.

**Pictorial Press-Pan America**, 1658 Broadway, New York. Pictorial features, either outright purchase or 50% royalty. 6x8 prints preferred.

**Pictorial Publishing Co.**, 19 W. 44th St., New York. Photos, short feature articles, 2000-4000. Picture series of nearly every type. S. A., English, Swiss outlets. Royalty percentage.

**Press Alliance, Inc.**, 235 E. 45th St., New York. Feature articles, cartoons, news features, news photos, purchased from free-lances. 50% royalty.

**Press Features Association**, Suite 1023, 24 5th Ave., New York. Book, movie, theatre reviews. Feature articles (any topic on order); cartoons. All staff assignments. Salary.

**Press Photo Service**, Wolverine Hotel, Detroit, Mich. Photos, A-1 technically and in respect to news value, from Michigan only. Outright purchase, \$5 minimum. C. W. McGill, Ed.

**Publishers Financial Bureau**, Babson Park, Mass. Business articles, staff-prepared.

**Publishers Syndicate**, 30 N. La Salle St., Chicago. Considers cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson, or E. P. Conley.

**Rapid Grip and Batten, Ltd.**, 181 Richmond St., W., Toronto, Canada. News service and general features.

**Recipe Service Co.**, 3160 Kensington Ave., Philadelphia. Food publicity syndicate. No outside material.

**Register & Tribune Syndicate**, Des Moines, Ia. First rights to serials, 36 chapters, 1200-1500 wds. each; comic strips. No single articles. Royalties. Henry P. Martin, Jr.

**Religious News Service**, 381 Fourth Ave., New York. Issued by National Conference of Jews and Christians. Significant, timely religious news stories, religious features, religious spot news, short stories presenting Christian-Jewish relationships. Ic. Pub. Mostly from regular sources.

**Russell Service**, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and motoring, all staff-prepared.

**Sap and Salt**, Rushville, Ind. Philosophical and humorous paragraphs, syndicated by author.

**Science Service, Inc.**, 1719 N St., N. W., Washington, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. Ic a word average. Watson Davis.

**Secretary Hawkins Service**, Enquirer Bldg., Cincinnati, O. All material staff-prepared.

**Seven Arts Feature Syndicate**, 101 Park Ave., New York. Material of Jewish interest, staff-written.

**Southern (William), Jr.**, 639 S. Park Ave., Independence, Mo. Syndicates Sunday school lessons by Mr. Southern only.

**Southern News Service**, Box 2489, Birmingham, Ala. Not in market.

**Sports Record Query Syndicate**, Box 215, Long Beach, Calif. Sports page material from regular sources only.

**Standard Press Assn.**, 126 Dartmouth St., Boston. Feature articles, news features, fillers, columns. (Not in market.)

**Star Feature Syndicate**, 825 S. 2nd St., Alhambra, Calif. Psychological and health features by John C. Kraus, editor. Not in market for outside material.

**Star Newspaper Service**, 80 King St., W., Toronto, Ontario, Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 30,000 words; short-stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. P. Hotson.

**Summer's Syndicate**, Box 587, Poland, Ohio. Don Summers, Trade magazine field. Writers are asked to contribute to promotion expense.

**Swiftnews, Times Bldg.**, New York. Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

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War work necessitates discontinuing my sales service, but latest market information will be furnished for all salable material. \$1.00 per short story under 6,000 words covers consideration reading; brief criticism if unsalable, or detailed treatment suggested at a separate charge. Reading fee for short-shorts under 2,000 words, 2 for \$1.00, plus return postage. No folder; no free readings. Personal calls by appointment only.

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**Syndicate Press Association**, 156 Holiday Ave. N. E., Atlanta, Ga. Oddities; cartoons; considers 2nd rights on small booklets. Mostly royalty.

**Technical News Service**, 621 Albee Bldg., Washington, D. C. Staff material only.

**Thompson Service**, 255 Senator Pl., Clifton, Cincinnati, O. Features, cartoons, comic strips, scientific material. 50-50 commission.

**Trans-Canada News Service**, 5019 Coalbrook Ave., Montreal, P. O. Syndicates feature articles either in series or singly. Free-lance contributions welcome. Purchases outright, paying on pub.; or 50-50 royalty basis. No photos invited without querying.

**Trumbull's (Faith) Society News**, 83 Fairfield Ave., Bridgeport, Conn. Society features. All material staff-prepared.

**20th Century News Syndicate**, 2721 Rimpau Blvd., Los Angeles, Calif. Material from regular sources only. Barney Glazer.

**TYP, News Syndicate**, 225 W. 113th St., New York. (Affiliated with Calvin's Newspaper Service.) News, mats, features, photos, columns, syndicated articles. No free-lance material. Ted Yates, director.

**United Feature Syndicate, Inc.**, 220 E. 42nd St., New York. (Affiliated with United Press.) Considers love serials, occasionally romantic adventure or mystery. 36 installments, 1200-1500 words each. Payment \$150 each. Non-fiction material usually from regular sources; considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. Frances Rule, Fiction Ed.

**United Press Association**, 220 E. 42nd St., New York. Spot news, features, regular sources.

**Universal Trade Press Syndicate**, 724 5th Ave., New York. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 60%-75%. M. S. Blumenthal.

**Vanguard Features Syndicate**, 7147 S. Cyril Ave., Chicago. Juvenile and household material from regular sources. Not interested in seeing material at this time. Kathleen Nichols.

**Watkins Syndicate, Inc.**, 2738 Merwood Lane, Ardmore, Pa. Serials, first and second rights; comic strips; 50-50. No amateur stuff considered.

**Wells, W. Worthington**, Drawer C, Leonia, N. J. Brief feature articles, news features, columns; cartoons and comic strips. First and second rights to serials and short stories. 50-50 royalty basis.

**Western Newspaper Union**, 210 S. Desplaines St., Chicago. All material from regular sources. Not in the market.

**Wide World News and Photos, Inc.**, 50 Rockefeller Plaza, New York. (Affiliated with New York Times.) Needs photos. Outright purchase, \$3-\$5.

**Woehrle News Service**, 153 Centre St., New York. Local coverage in N. Y. C. for out-of-town newspapers, from regular sources. Alexander J. Woehrle.

**World Color Printing Co.**, 420 De Soto Ave., St. Louis. Colored comics, all obtained from regular sources.

**Worldover Press**, Wilton, Conn. Straight news service with own staff. No free-lance material bought. Devere Allen.

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# LITERARY MARKET TIPS

*The Open Road for Boys*, 729 Boylston St., Boston, Mass., is interested at this time in articles on swimming, tennis, field events and physical conditioning, illustrated with sketches or photographs, or having clear enough instructions for a staff artist to prepare diagrams or sketches to illustrate them; later will be interested in similar articles on football and other fall and winter sports. Short stories should be on themes of interest to teen-age boys—amateur sport, radio, chemistry, scientific pursuits or hobby activities. Nathan B. Lincoln, managing editor, will consider, too, short mystery stories for boys, based on either war- or peace-time activities and situations. "Our accepted short stories," writes Mr. Lincoln, "run between 2000 and 4000 words; short shorts between 1000 and 1500; and articles, between 1500 and 2500 words. We also use, occasionally, straight photographic spread articles in which the information is imparted merely through a general paragraph or two and captions."

*Wine and Liquor Retailer*, 220 E. 42nd St., New York, Clark Gavin, editor, is very much on the lookout for clear, interesting photographs of window or interior displays by package liquor stores (as distinguished from bars) showing how the retailer is cooperating with the war effort. The prints should

be of a strong, preferably novel, wartime appeal. Payment is \$3 apiece on acceptance. Mr. Gavin also reports the market is wide open for articles on intelligent conducting of wine and liquor retailing businesses, particularly on wine merchandising. "We appreciate contributors querying us, outlining proposed articles briefly, before going ahead with the finished manuscripts," states Mr. Gavin. "Sometimes we can suggest angles which might heighten the submission's chances of acceptance." Rate for articles is 1 cent a word on publication.

Allen D. Fields of the Public Health Bureau of the American Optometric Association, 9 Rockefeller Plaza, New York, informs that the Bureau will be pleased to cooperate with any competent writer on articles connected with developments in the field of eye-care and optometry of possible interest to the public.

*Woman's Day*, 19 W. 44th St., New York, pays \$3 for each letter published in its "Neighbors on the Home Front" department, and \$1 for each brief practical Neighbor suggestion, quoted from letters submitted. Address Dorothy Blake, Neighbor Editor.

*Magazine Plus*, 545 5th Ave., New York, has discontinued. Orlin Tremaine, editor, is devoting full time to *St. Nicholas Magazine*, same address.

*Crack Detective*, 60 Hudson St., New York, listed as a "pay-on-pub" market, will pay on acceptance for cover name authors. Rate requested should be stated.

*St. Nicholas Magazine*, 545 5th Ave., New York, requests writers to take note that it doesn't want stories for young children, but prefers those that appeal to high school ages, with an inspirational touch. Writing should be adult in style. In March, 90% of the manuscripts rejected were due to their being too juvenile. Rates have not as yet been established.

*Gourmet*, 330 W. 42nd St., New York, is wide open for short articles on food and cooking.

Fawcett's (*Romantic Story, True Confessions*), 1501 Broadway, New York, is giving a bonus above the 2½ cent rate on extra fine confessions.

There's a new love-story editor in the making at Ace Magazines, 67 W. 44th St., New York—little Miss Susan, brand new daughter of Rose Wynn, editor of *Complete Love, Love Fiction Monthly, Ten Story Love, Variety Love* and *Secrets*.

*Furniture Age*, 2235 N. Lakewood Ave., Chicago, J. A. Gary, editor, prefers material showing how furniture dealers (stores or departments) are selling furniture with artistic presentation during war-time. Payment for material used is generally made several months after publication.

No reply to letters is being made by Mal Parks, editor, *Soda Fountain Management*, 175 Main St., White Plains, New York.

*Curtain and Drapery Buyer and Drapery Profits*, 373 4th Ave., New York, is practically a closed market, as all editorial material is arranged for rather than taken from freelance contributors.

## The Old Editor

### HEARD IN NEW YORK OFFICES

Perhaps observations which editors have made to me this month (April) will give writers a better understanding of present New York conditions—the most favorable within my recollection for writers who will earnestly strive to serve editors.

"I wish all writers would cut their stories 30% before submitting. Frankly, I always now pick for first reading the shorter manuscripts in the pile. A 4000-worder gets immediate attention, and so do even shorter scripts."

"Twice this month I bought stories from authors who never had sold a smooth-paper magazine before. There isn't a month now that I don't have panicky spells, fearing I won't locate a good yarn in season for use."

"I decided last week I wanted a Coast Guard story. Not an agent in New York could deliver one! I arranged for member of the Coast Guard to visit our office, and help a staff writer do a story."

"I've seen hundreds of stories which lead up to a climax at Pearl Harbor. Almost every mail brings one. Of course, I can't consider them. Why don't more writers do some intelligent speculating in future events? I mean, why don't writers attempt to chart the course of the war, and spot stories in locales which will be red-hot in the news later on? I'll buy a story which is shrewdly based on prediction. For example, I have a story right now which features an American attack on Italy. If and when such an attack comes, you can guess how quickly my story will be in print. In such matters, editors can gamble to some extent, though, of course, a bad hunch can force some major remodelling later."

I pass these on as good tips. Alert fiction writers have wonderful opportunities these days to base their work on day-to-day trends.

# They're Breaking Into the Slicks!



Tom W. Blackburn

Tom W. Blackburn came to us less than two years ago with a few sales to a couple of western pulps. Today he is cover-featured with novels, novelets, and shorts in *Argosy*, *Frontier Stories*, *Romantic Range*, *Lariat*, *Ranch Romances*, *Western Adventures* and other leading pulps we opened for his work. A few months ago we sold his first slick to *Extension Magazine*; in February we launched his second with *Woman's Day*. And both were stories he wrote for the pulp market.



Eddie Forester

In January we mentioned how we developed Eddie Forester from the pulps through *Household Magazine*, *Toronto Star*, *Family Circle*, *Extension Magazine*, *Everywoman's Liberty*, and then pushed him into *Collier's*. Now we have opened another top-price market for his work, by effecting his first sale to *This Week*.

Booklet, *Practical Literary Help* and latest market news letter on request.

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We analyze each new client's abilities and direct his talent toward markets where he is most likely to sell profitably. We make him write sound stories by pointing out flaws, showing him how to improve his plots, characterization, and style. We encourage him to use backgrounds and topics which he can handle well. We make him try for more difficult, better quality markets, until he is ready for the slicks. We work with editors, too. They often ask us to suggest writers for subjects they need; they appreciate our suggestions for story topics. When we call an editor's attention to a new writer's stories, he usually tells us frankly what he likes, dislikes or thinks is lacking. Editors depend on us to develop such new writers into valuable contributors because they know from long experience that we can deliver the goods that they need for their magazines.

If you have sold \$2000 worth of magazine copy within the last year, our help costs you nothing except the regular 10% commission on American, 15% on Canadian, 20% on foreign sales. If you've sold \$500 worth last year, we will work with you at one-half reading rate charged beginners. If you are a new writer, we have to charge you reading fees until we have sold \$1000 worth of your work.

Our fees are \$2.50 on manuscripts up to 2,000 words; \$5.00 on scripts between 2,000 and 5,000; \$1.00 per thousand on those 5-12,000. Special rates on novelettes and novels. For this you receive an honest professional appraisal of your work, revision and replot suggestions if it

can be made salable; or our recommendation of salable scripts to editors and suggestions for new copy in line with your talents.

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A subscriber reports, "A manuscript sent to Robert Norris, managing editor, *The Atlantic Newspaper Syndicate*, 84 Bradstreet Ave., Revere, Mass., was returned with the marking 'Entered Navy'."

*Redbook Magazine*, 230 Park Ave., New York, pays \$100 each for short contributions used in "What's On Your Mind?", a regular department. All contributions become the property of the McCall Corporation, and none can be returned. The word range is, apparently, 200 to 500 words. Offerings should deal with "Personal problems affecting many of us in these perplexing days."

*Children's Activities*, 1018 S. Wabash, Chicago, is now using articles and stories of interest to children from 3 to 10, up to 1400 words. Frances W. Marks, editor, reports she is overstocked on all short stories except those of seasonal material. Payment is made on publication, at 1 cent up.

Michael H. Froelich, formerly managing editor of *Aero Digest*, 540 N. Michigan Ave., Chicago, has been appointed assistant to the publisher, William B. Ziff, for *Flying* magazine. A leading aviation, editor, author, and columnist for the past 16 years, Mr. Froelich achieved recognition in 1938 when he captured the TWA Aviation Writers Trophy for magazines.

*Blue Book Magazine*, 230 Park Ave., New York, conducts a readers' forum, "What Do You Think?" Letters are welcomed telling what you are thinking about—about your business now, and your career after the war; the war's effect on you or those dear to you; or if you are in the armed services, a letter which would interest fellow readers on your recent experiences or expectations for the future—these within censorship regulations. For each letter bought, McCall Corporation will pay \$25. No letters will be returned. All letters submitted become the property of McCall's. Letters seem to run from 300 to 700 words.

Powell Publications, 401 Berger Bldg., Pittsburgh, Pa., announces that *Clubwomen's Digest*, *Timely Topics*, *Two to Teens*, all have been suspended for the duration, due to paper shortage and similar difficulties.

*American Astrology Magazine*, Paul G. Clancy, editor, 1472 Broadway, New York, buys special articles, some fiction. While most material is very technical, there is variety, as an article on legal aspects of

astrology by Marc Edmund Jones, and a serial by John Wilstach, in the April issue, indicate.

*Sunset*, 576 Sacramento St., San Francisco, pays \$1 bonus in war savings stamps in addition to the \$1 customarily paid for all ideas used in its department, "Victory Ideas."

*Frauds*, (listed in Quarterly Market List as *Fraud*), La Crescenta, Calif., Dan Paul, associate editor, reports that most of the articles submitted are of little use because the authors rewrite commonplace news articles which the magazine editorial staff had already noted in the press. Writes Mr. Paul: "The commonplace but inconsequential frauds such as door to door gyps, 100% ers, et al., are not the type desired. Frauds of consequence and import that mult the consumers of large sums are the type desired. Writers should read *Frauds* in order to determine the kind of articles wanted. One good example is one submitted covering the check digest or check digit protector showing how to prevent check raisers from operating on personal checks. Impersonators, such as pseudo U. S. army officers, allied officers, are not wanted, since these are in the news constantly. We want the stories the newspapers and magazines do not publish. We do not want sex or crime exposés similar to detective magazines."

*Headquarters Detective*, 1476 Broadway, New York, is a fact detective monthly using illustrated current crime stories of 5000 words. Payment is made on acceptance at 1½ cents up, photos, \$3.50. Editor is Hugh Layne.

The Story Book Press, 1435 2nd Ave., Dallas, Texas, announces that the pages of its poetry magazine, *Wildfire*, will henceforth be open to all writers instead of just those whose work has been published by the house. The size of the magazine is 5x7, and it will have approximately 40 pages of poetry. Poems of two to three verses are preferred, but no really good poem will be barred, though it run to as much as a page. Writes Pearl L. Heard, editor, "As this has been more or less a hobby with us, intended to stimulate authors and give them recognition and publication, we do not pay for poems. We plan to start the new schedule as a monthly, after we have received enough submissions to accumulate three issues in advance."

*Funny Bone*, 11 W. 42nd St., New York, humorous publication, has been discontinued.

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*Everybody's Digest*, (Farrell Pub. Corp.) 420 Lexington Ave., New York, scheduled to appear every six weeks, is seeking articles, 1500 to 2000 words in length, of interest to both men and women. World events, politics, general news and commentary on world events, war, religion, other countries, self-help, all will be covered, according to Florence Brobeck, editor. Plans are to use 60 per cent new material, balance, digest from current publications. Payment of 2 cents a word and up is offered on acceptance.

*Intimate Romances*, (Columbia Publications), 60 Hudson St., New York, is being revived. This was formerly (1937-38) a Blue Ribbon Magazine. Louis H. Silberkleit states it has not yet been determined whether it will be resumed on pulp or large "slick" size, but in either event 1 cent to 2 cents a word will be paid on acceptance.

*Tune In*, (D-S Publishing Co.), 30 Rockefeller Plaza, New York, pays rates of 3 to 5 cents a word for stories, 500 to 2000 words, of "personalities behind the mike," especially those people who make the local stations throughout the country interesting. Richard Davis is editor.

*Junior Arts and Activities*, 740 Rush St., Chicago, pays on publication at varying rates for stories suitable for reading by children or by teachers to children, up to 100 words; and for teachers' plans and methods outlined in detail with bibliography and sources of additional material, to 2000 words. No photographs are used except as they illustrate a detailed description of a unit actually carried out in a classroom. Some poetry suitable for children and teachers is bought. Earl J. Jones is editor.

*Black Mask*, 205 E. 42nd St., New York, has gone to every other month. With the change, serials are being dropped.

*Hello Pal Short Story Comics* is the latest addition to the comic magazines put out by Family Comics, Inc., 420 De Soto Ave., St. Louis. Others are *Green Hornet Comics*, *Speed Comics*, *Champ Comics*, *All New Short Story Comics*, and *War Victory Comics*. The latter, a nickel magazine, was originated and edited by Alfred Harvey, president of Family Comics, Inc., under the direction of the U. S. Treasury Department, with the sole purpose of promoting War Savings Stamps and Bonds to the millions of children in our country. All of the profits from this venture are to be equally divided among the Army Emergency Relief, Navy Relief Society and the United Service Organizations. Incidentally, it is now Sergeant Harvey "somewhere on duty." *Hello Pal* is a bi-monthly.

*Fiction Magazine*, (Ideal Publishing Corp.), 295 Madison Ave., New York, uses largely reprint fiction. The April, 1943, issue, for example, carried two new short stories, eight reprints from *This Week Magazine*, a new serial, and a new novelette. Muriel Babcock is executive editor, Betty Etter, editor.

*The Boston Sunday Post*, Boston, Mass., awards 8 prizes of \$5 each for the best letters used in its Home Life Section. Muriel Caswall is editor.

*Woman's Home Companion*, 250 Park Ave., N. Y. announces the appointment of Wm. A. H. Birnie, formerly managing editor, as editor, succeeding Miss Willa Roberts, who has resigned to devote her full time to creative writing. Mr. Birnie was assistant editor of *American Magazine* before joining *Woman's Home Companion*.

A. F. Davis, vice president, Lincoln Electric Co., 12818 Coit Road, Cleveland, Ohio, wishes to build up a list of freelance writers in various parts of the U. S. The company, a large manufacturer in special fields, has occasional use for writers able to handle industrial assignments.

*Better Homemaking*, 75 E. Wacker Dr., Chicago, recently paid a contributor \$40 for a 1000-word home-making article and five photos. Decision is given promptly.

*Forbes Magazine*, 120 5th Ave., New York, pays \$3 and \$5 for short paragraphs used in its "What's New?" section. Payment is on publication. At present, there is little space for longer articles.

*Good Business*, 917 Tracy St., Kansas City, Mo., a Unity publication, uses articles dealing with business carried on in an upright, Golden Rule manner. Clinton E. Bernard, associate editor, recently wrote a contributor in rejecting a manuscript that he would consider it again if the "preachment" was taken out of it, and suggested a change from first to third person as a means of overcoming the objectionable factor.

*Nation's Business*, Washington, D. C., 1615 8th St., NW, pays excellent rates (about \$50 a page) one week after acceptance for concisely written material of national, not local appeal. Preferred are stories that deal with trends, especially if these new methods affect industry.

*American Painter & Decorator*, 3713 Washington Blvd., St. Louis, though cramped for space, is interested in the good article relating how some painting contractor is meeting current conditions, managing with less help, etc. Payment is made on publication at 1 cent a word.

*Lighting & Lamps*, 114 W. 32nd St., New York, though still holding the title, is devoted mostly to fluorescent lighting in war working plants and offices.

*Furniture South*, High Point, N. C., has advised correspondents to send little material until requested, as so much material pertinent to Washington rulings has to be published that there is little space left for other matters.

□ □ □ □

#### MAGAZINE WAR SUBJECTS

Morale topics for June and July issues of magazines are described by the Magazine Division, OWI, in the Magazine War Guide. They number 15. Women in Necessary Services, Streamlined Housekeeping, Russian Pearl Harbor (June 22, invasion date), Why War Workers Stay Away, Housing War Workers, Wage and Price Stabilization, After the War—What?, War and Peace Aims, Madame Chiang's China, Three Good Meals a Day, Rations of the Nations, Fighting the Black Market, Food Highlights, Victory Farm Volunteers, 1943 V Home Campaign. Government publicity offices in Washington have much information on these subjects.

□ □ □ □

#### Indignant Sub

A. & J.:

You may be interested in knowing why I am not renewing my subscription to your magazine. . . . When you publish that Houghton-Mifflin gave its Literary Fellowship to A. MacLeish, head of the Library of Congress . . . when in fact Houghton Mifflin went out of its way to announce that the MacLeish who did win the award was no relation of the better-known man by the same name—well, that's stabbing someone in the back, and with it goes my renewal subscription and the hope that many other people will string along with me.

A. M.

Seaside Park, N. J.

► The reference in our October issue read, "Archibald MacLeish, whom the New Deal has rewarded in sizable ways, recently won the Houghton Mifflin award." The publishers did not report the award to us, and we followed information from a sincere and usually reliable source. We regret the confusion, and if any principal feels harmed, we tender our apologies.

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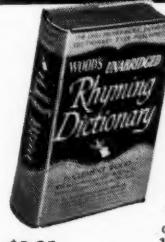
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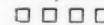
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In addition to the Dodd, Mead & Co. \$1500 prize competition offered in conjunction with Street & Smith (Silver Star Western Story competition) announced in the November A. & J., Dodd, Mead is participating in two other book contests. . . . One is the contest conducted in conjunction with *Redbook Magazine*, 230 Park Ave., New York, to which all entries, marked "Prize Novel Competition" should be sent, for the best general novel submitted. Any American or Canadian author who has not published more than two novels in book form or serially is eligible. Any setting or theme may be used, and contestants may submit any number of manuscripts. Collaborative efforts are also eligible. Lengths should be between 50,000 and 100,000 words. Of the \$10,000 to be paid for the best work, \$7500 will be paid by *Redbook* for all serial rights, and the balance by Dodd, Mead in advance and on account of royalties. Closing date is July 1, 1943. . . . The third contest is the semi-annual Red Badge Prize Competition of \$1000 for the best mystery-detective novel, which closes October 1, 1943. This contest is open to any author who has not previously issued a book under the Red Badge imprint. Manuscripts must be original, and not less than 50,000 words in length. They should be sent, with a letter explaining that the manuscript is entered in the contest, to Dodd, Mead & Co., 432 4th Ave., New York. The \$1000 offered is on account of all royalties earned by the accepted book.

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**Q. and A. Department**

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

Frances Hayes, in the November issue of A. & J., mentions Stith Thompson's "Folk Motifs." Can you give me any information as to where this series of studies may be purchased? The Indiana University Bookstore informs me that this material is now out of print, and no more copies are available there. A large local bookstore has never heard of it in book form.—P. A. B.

► Prof. Hayes replied: "I imagine it will be very difficult to buy a copy of the work. It is in three heavy bound volumes, or may be found in the Indiana University Studies, Nos. 96, 97, 101, 108, 109, 110, all published at Bloomington, Ind. However, P. A. B. should not have any trouble borrowing the series. There is a set at U. C. L. A. which I have consulted, and Mr. B. is not far from that library. As a matter of fact, the work is best used in a large library, because Stith Thompson only gives the barest outlines of things, but offers copious references to journals, some of which are not widely known. P. A. B. should not get discouraged. I'll guarantee that if he starts with Section A on Creator, Nature of Creator, His Origin, His Companions, and then skips to Cosmogony, and on to the Creation of Man, then to Tabus, he won't be able to lay the book down!"

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